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inspired, cumbersome sort—false in fact, false in taste, and actually obstructive to the aim and end of it all, which was to enhance and adorn the spectacle of marching troops.

“It was false in fact because it was lath and plaster made to imitate enduring stone. It was false in taste because it echoed the taste of imperial Rome by way of imperial France. It was obstructive because it actually obstructed the movement of the troops and the vision of the spectators.

“The trump cards in the decorator’s pack, color and movement, were played scarcely at all—the color and movement of green-swaying garlands, of great banners in the wind, of gilded ropes supporting red and blue and green sky-piercing masts.

“Street pageantry and decoration is

an art in itself, governed by rational and logical laws like any other. If I were asked to formulate these roughly and briefly I should do so as follows:

1 Organic unity. The pageantry should emanate from one mind, should symbolize one dominant idea, and this jurisdiction should extend over all private displays whatsoever.

2 Continuity. The eye and mind should be carried continuously onward to special points of accent and enrichment.

3 Color. All other factors should be subservient to the color scheme and the color scale. This should be rich and various.

4 Movement. The sun and the wind should be made collaborators by many artful but simple devices which need not be entered into here.”

COMING EXHIBITIONS

THE exhibition of art, manual training, and household arts from the grade, high, normal, and various technical schools of Chicago and invited cities, held by the Western Drawing and Manual Training Association in conjunction with its twenty-fifth annual meeting, will be open from May 6 to May 9, inclusive. The work from Chicago schools will be installed in Blackstone Hall, on the balcony, and in Gunsaulus Hall and will be on view from April 27 through May 11. On the evening of Thursday, May 8 at eight o’clock an address on the subject “The ultimate consumer” will be delivered by William Gray Purcell, architect, of Philadelphia, in Fullerton Hall, follow-

ed by a reception in the Institute galleries from nine to eleven, to which members of the Art Institute are invited.

During the period of the Association’s exhibition, and as a part of it, work produced by the Art Institute students will be hung in the Print Room. At the conclusion of this exhibition the gallery will be given over to a selection of about one hundred etchings and other prints by The Print Makers of Los Angeles—until May 30. This western society of graphic artists for the past four years has circulated annual traveling exhibitions. Benjamin C. Brown, Howell C. Brown, John W. Cotton, and others of its members have also exhibited with the Chicago Society of



A SATURDAY "CHILDREN'S HOUR" IN BLACKSTONE HALL AT THE ART INSTITUTE

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Etchers in their yearly print exhibition.

On May 15 will be opened the annual exhibition of American water colors, pastels, and miniatures, including the "rotary exhibition" of the American Water Color Society and supplemented by a special exhibition assembled by Childe Hassam, Gifford Beal, and Paul Dougherty which will present paintings in transparent water color by Gifford Beal, Paul Dougherty, Childe Hassam, Hayley Lever, J. Alden Weir, Mahonri Young and twenty-five pastels by Robert Henri. This group of artists will thus reveal themselves in an aspect new to many observers, for they have regularly been represented by paintings in oil or by sculpture.

On May 15 also four other exhibitions will be opened: paintings and sculpture by four artists of Taos, the annual exhibition of works by the Art Students' League of Chicago, drawings by James Cady Ewell, photographs by members of the Chicago Camera Club. The Taos artists, already familiar through their contributions to Institute exhibitions, are Ernest L. Blumenschein, Victor Higgins, and Walter Ufer, painters, and A. Phimister Proctor, sculptor. James Cady Ewell, who will show about thirty drawings in black and white, is a former student of the Art Institute school who completed his study by sketching abroad, in France, Italy, Switzerland, and Tangiers. The designs to be shown are in various media, of various subjects, and range in size from drawings of about six by eight inches to canvases of about six by eight feet.

The Art Students' League, in its twenty-sixth annual exhibition, offers

the following prizes: W. O. Goodman prizes of fifty, twenty-five, fifteen, and ten dollars for the best picture or group of pictures by one exhibitor; seven Municipal Art League prizes of from ten to twenty-five dollars to be awarded to the best work in various media—pen and ink, water color, the crafts, sculpture, mural decoration, and work showing the greatest knowledge of composition; Art Institute Alumni Association prize of twenty-five dollars for the best portrait in oil; T. J. Keane prize of ten dollars for a framed pencil drawing or decorative sketch; F. J. Kendall prize of five dollars for the best etching or woodblock print; two prizes of fifty dollars each offered by friends and members of the League for the best work done by students now in the school. Honorable Mention will be given the best oil portrait not receiving any other prize.

From June 20 to July 6, the year's work of students of the Art Institute school will be shown, and at the same time the Students' War Relief Association will exhibit works done by those in military service, either at home or abroad. War posters, photographs, souvenirs, and war trophies will be admitted to the exhibition. When this exhibition has ended, paintings from private collections, lent for the summer, will be hung—to remain on view until about October 1. It is planned in mid-July to exhibit war paintings and drawings by British artists under the direction of the Ministry of Information, London. The exhibitions planned for next year will be announced in the September BULLETIN.